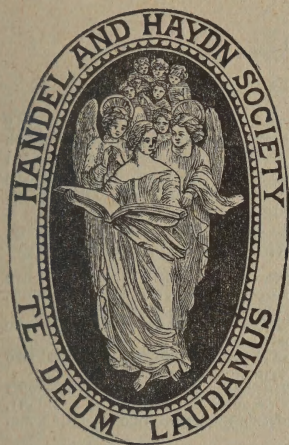


72d SEASON.

662d CONCERT.

Handel and Haydn Society.



BOSTON MUSIC HALL,
SUNDAY,
FEBRUARY 27, 1887,
AT 7.30 O'CLOCK P. M.

BACH'S MASS IN B MINOR (SELECTIONS).

HILLER'S SONG OF VICTORY.

MISS LILLI LEHMANN, SOPRANO.

MISS MARY H. HOW, CONTRALTO.

MR. GEORGE J. PARKER, TENOR.

MR. JACOB BENZING, BASS.

MR. CARL ZERRAHN, CONDUCTOR.

MR. B. J. LANG, ORGANIST.

MR. FRANZ KNEISEL, LEADER.

EASTER SUNDAY, APRIL 10, 1887: HAYDN'S *The Creation*. Solos by MR. WILLIAM J. WINCH, MR. MYRON W. WHITNEY, and others.

A second number of the *History of the Handel and Haydn Society*, covering the period from 1817 to 1851, was completed by MR. CHARLES C. PERKINS, the late President of the Society, shortly before his death. This number has now been published, and is for sale at the bookstore of CUPPLES, UPHAM & Co., corner of Washington and School Streets, and at the Music Hall; price, 50 cents.

JOHANN SEBASTIAN BACH.

BORN AT EISENACH, MARCH 21, 1685.

DIED AT LEIPZIG, JULY 28, 1750.

MASS IN B MINOR.

MANY regard this colossal *Mass in B minor* as BACH's greatest work,—at least as standing on an equal height with his *St. Matthew Passion Music*, although the two works are so entirely different that one marvels at the many-sided genius that could create them both. BACH, besides his almost innumerable church cantatas, written weekly for each Sunday's service, his motets, *Christmas Oratorio*, *Magnificat*, and five Passions,—all counted among the very richest treasures of church music,—also wrote, at various times, a number of "short masses," all intended for the Protestant (Lutheran) service; and in them are found a number of pieces transferred from some of his cantatas. Some instances of this are found even in this last and greatest effort in this form, *Die Hohe Messe* in B minor. The *Kyrie* and *Gloria*, which form a full half of the whole work, were composed in 1733 for his Catholic sovereign, FRIEDRICH AUGUST II., of Saxony. These two parts, with all their themes developed on so extended a scale, were by BACH regarded as a whole mass by themselves. It was some time afterwards that he composed the *Credo* and the other texts. Nor was the score ever completely and correctly published, after careful comparison of original manuscript and copies, until the Bach Gesellschaft, in Leipzig, commenced its noble enterprise of bringing out in uniform edition all the works of BACH that could be found in print or manuscript. This mass had been selected for the first annual volume of the splendid series (1851); but various obstacles, the chief of which was a certain dog-in-the-manger disposition of the holder of the precious manuscript, were so slowly overcome that its publication was postponed till 1856. This noble edition of the score, just as BACH left it, now places it within reach of all musicians. Before that, it had first been published, part by NÄGELI, of Zurich, part by SIMROCK, of Bonn, about 1830.

As to public performances of the entire mass, its great length, as well as the formidable difficulties of the music, almost exclude it from the service of the churches. The *Credo* was performed by EMANUEL BACH, with an orchestral introduction of his own, at Hamburg, before 1788, the year of his death. The Sing-Akademie, of Berlin, gave both portions of it in 1835. In Frankfurt it was given in part by the Cäcilien-Verein, under SCHELBLE, who died in 1837, MENDELSSOHN taking his place in some of the rehearsals. It became one of the Frankfurt society's stock pieces, and was performed by them entire eight times between 1856 and 1875. Other performances are mentioned: by RIEDEL'S Choir, at Leipzig, in April, 1859; by the Stern'sche Gesang-Verein, at Berlin, in 1859; by the Cäcilien-Verein, of Hamburg, in April, 1868; at Barmen, in March, 1872. The *Credo*, alone, was given by HULLAH, in London, in 1851, and at the Lower Rhine Festivals of 1858 and 1873.

To OTTO GOLDSCHMIDT and his Bach Choir (amateurs) belongs the honor of first attempting this colossal task in London, where it was twice brought out publicly, in April and May, 1876, and again in

1881, producing a profound impression among truly musical people; but the expression thereof seems to have stopped short with general praise and wonder. Few, so far as we can find, have had the courage to attempt any detailed description or analysis of the mass itself.

BACH's manuscript is divided into four parts, with four separate title-pages, as follows:—

No. I. *Kyrie* and *Gloria*, is called "Mass for five voices (two sopranos), three trumpets, tympani, two flutes, two oboes, two violins, one viola, and continuo."

No. II. *Symbolum Nicenum* (Nicene Creed), for the same voice-parts and instruments.

No. III. *Sanctus*, for six voices (two sopranos and two altos), three trumpets, tympani, three oboes, etc.

No. IV. *Osanna, Benedictus, Agnus Dei, Dona nobis pacem*, for eight voices (each of the four being divided), three trumpets, tympani, two flutes, two oboes, violins, etc.

Mr. GOLDSCHMIDT, with a true Bach devotion (seconded by his noble wife, JENNY LIND, who sang in the chorus), and with immense labor, had rearranged much of the instrumentation according to the best Leipzig and Frankfort traditions,—supplying here and there a viola part, changing the three high trumpet parts (regarded as unplayable) for trumpets and clarinets, adding an organ part, expression marks, etc.—*J. S. Dwight*.

During his last visit in London, the late Mr. CHARLES C. PERKINS, then President of the Handel and Haydn Society, was given access to Mr. GOLDSCHMIDT's score, and was presented with a manuscript copy of the organ part. Having procured a copy of the score published by the Bach Gesellschaft in Leipzig, with his own hand he transcribed into it, from Mr. GOLDSCHMIDT's score, all additions to and changes in the orchestra part, expression marks, practical hints for performance, and historical notes; and, from the manuscript presented to him, the organ part. The additional orchestra parts were first copied somewhat roughly, and were then copied a second time on slips of paper carefully fitted to the available spaces in the score, and the slips were then pasted in. The organ part had likewise to be inserted on fitted slips of paper. The score thus amended together with the memoranda used in the process, and the independent organ part, were then handsomely bound in two separate volumes, and presented by Mr. PERKINS to the Society. For this invaluable gift, enriched by personal labor of Mr. PERKINS that can have occupied no less than several weeks' time, public and grateful acknowledgment is here made.

In default of printed orchestra parts, the Society has caused a complete set to be written out from this score,—excepting that the part of the *oboe d'amore* (now obsolete) has been assigned to the oboe instead of the clarinet; and certain high passages for the trumpet, transposed in the London score for clarinet, have been retained in the trumpet part. The extremely difficult part of the now obsolete *corno di caccia* in the *Quoniam*, will be played on the French horn; and the contra-basses will be doubled by the cellos throughout.

BACH'S MASS IN B MINOR

(SELECTIONS).

1. CHORUS. Kyrie eleison !
2. DUET. *Soprano. Contralto.* Christe eleison !

4. CHORUS. Gloria in excelsis Deo ; et in terra pax hominibus bonæ voluntatis.

9. ARIA. *Contralto.* Qui sedes ad dextram Patris, miserere nobis !

10. ARIA. *Bass.* Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe.

13. CHORUS. Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium ;

14. DUET. *Soprano. Contralto.* Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per Quem omnia facta sunt ; Qui propter nos homines et propter nostram salutem descendit de cœlis ;

16. CHORUS. Crucifixus etiam pro nobis sub Pontio Pilato ; passus et sepultus est.

20. CHORUS. Sanctus, sanctus, sanctus, Dominus Deus Sabaoth ! Pleni sunt cœli et terra gloria Ejus.

22. ARIA. *Tenor.* Benedictus Qui venit in nomine Domini.

23. ARIA. *Contralto.* Agnus Dei, Qui tollis peccata mundi, miserere nobis ;

24. CHORUS. Dona nobis pacem.

1. CHORUS. God have mercy !

2. DUET. *Soprano. Contralto.* Christ have mercy !

4. CHORUS. Glory to God in the highest ; and on earth peace to men of good-will.

9. ARIA. *Contralto.* Thou That sitteth at the right hand of the Father, have mercy upon us !

10. ARIA. *Bass.* For Thou only art holy, Thou only art the Lord, Thou only art most high, O Jesus Christ.

13. CHORUS. I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible ;

14. DUET. *Soprano. Contralto.* And in one Lord Jesus Christ, the only begotten Son of God, begotten of His Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by Whom all things were made ; Who for us men and for our salvation came down from Heaven ;

16. CHORUS. And was crucified also for us under Pontius Pilate ; He suffered and was buried.

20. CHORUS. Holy, holy, holy, Lord God of Sabaoth ! Heaven and earth are full of His glory.

22. ARIA. *Tenor.* Blessed is He Who cometh in the name of the Lord.

23. ARIA. *Contralto.* O Lamb of God, Who taketh away the sins of the world, have mercy upon us ;

24. CHORUS. Grant us Thy peace.

FERDINAND HILLER.

BORN AT FRANKFORT-ON-THE-MAIN, OCTOBER 24, 1811.

DIED AT COLOGNE, MAY 11, 1885

A SONG OF VICTORY.

SACRED CANTATA, a psalm of joy and gratitude, composed after the conclusion of the Franco-German war in 1870. For soprano solo, chorus and orchestra. *Opus* 151. English text, adapted from the original German, by the Rev. J. TROUTBECK, M. A. Second performance by the Handel and Haydn Society; first time, May 17, 1877.

CHORUS. The Lord great wonders for us hath wrought! Sing and be joyful! Mighty is our God, and of mighty power. There is none that searcheth or understandeth His judgments.

AIR. CHORUS. Praise, O Jerusalem, praise the Lord; praise, O Zion, praise thy God! He maketh strong the bars of thy gateways, He gives peace within thy borders, the swords of the foemen He hath broken; their cities He hath overthrown.

CHORUS. The heathen are fallen in the pit that they made for others, their own foot is taken in the net which they had hidden. They are all brought to naught, they are fallen, we are risen and stand upright. Lord, my rock, my tower, my Redeemer, my shield, my defence, my strength, in Whom I put my trust; yea, although a host cometh against me, yet shall not my heart be affrighted; yea, though war riseth up against me, yet my trust shall be put in Him.

O come and see the works of the Lord, what destruction He bringeth on the earth. He restraineth wars in all the world, He breaketh the bow, He knappeth the spear and burneth the chariots with fire.

RECITATIVE. AIR. See, it is written in the book of the righteous: The beauty of Israel hath been slain in her high places; how are the mighty fallen, and the weapons of war are broken. The Lord is like to a foe; He hath increased mourning and grief in the daughter of Judah. I weep and lament, mine eyes are like to rivers of water, my heart within my body is greatly troubled, for I am sore afflicted.

AIR. CHORUS (*Female Voices*). He in tears that soweth, reapeth a joyful harvest. He who now goeth weeping, good seed and precious bearing, returneth with gladness, rich sheaves and plenteous bringing.

CHORUS. Mighty is our God, and of mighty power; there is none that searcheth His judgments.

AIR. CHORUS. Praise ye the Lord in His holiness, praise ye Him in the firmament of His power!

AIR. CHORUS. Praise the Lord for His great wonders, praise the Lord, O praise His mighty excellence! Praise ye Him with the trumpet, with lute and harp, with psalt'ry, with timbrels and dances, with tabors and cymbals, with sounding organ! HALLELUJAH!